

THE RCM MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

'The Letter killeth, but the Spirit giveth Life.'

Editorial.

*"Consider it well: each tone of our scale in itself is naught;
It is everywhere in the world—loud, soft, and all is said:
Give it to me to use! I mix it with two in my thought:
And, there! Ye have heard and seen: consider and bow the head!"*

R. BROWNING.

Whatever may have led to the decision of the British Museum Trustees in refusing to accept the 'Strads' recently bequeathed to them, no thinking person, least of all a musician, can feel less than grateful that there should be still a likelihood of these instruments being heard on concert platforms.

The halfpenny press wasted a considerable amount of breath in declaiming against the crime of refusing such a gift to the Nation, and shrieked in the usual hysterical way about the loss to the British public of priceless instruments, without considering for a moment wherein lay the real value of such property.

Looked at from the musician's point of view, it is indeed hardly credible that anyone could be so mean as to wish for the utter abandonment of the only innately valuable quality of a violin—its tone. Quite apart from the well known fact that the tone of stringed instruments deteriorates with neglect, the incarceration of any object whose claim to worth lies ultimately in the sound it is able to produce, must strike even the least astute as an exceedingly futile proceeding: and the notion that a combination of Stradivarius' instruments should be perpetually shut up in a glass case for the sake of keeping them together, when the sole desirability of their combination lies in their blend of tone, is simply purposeless.

We have no information as to whether any steps were taken by our own authorities, or those of the Royal Academy of Music, to dissuade the British Museum Trustees from accepting the bequest; but in any case we are quite certain what answer would have been given

by either institution had an opinion been asked. The tawdry ideals and miserable dog-in-the-manger patriotism of the catch-penny press would have had no part in the reply.

The patriotism even of the musician may be bounded by an island's coast-line, but he loves his native land no less dearly who would refuse for it the substance of a twentieth century bequest and perpetuate for his whole World the legacy of the great violin-maker himself.

* * *

There are some subjects which will not bear speaking about ; concerning which at all events it is impossible to speak freely. It is not unusual to designate any such subject 'unspeakable', more by reason of its magnitude, perhaps, than owing to any striking attribute which it may still however actually possess. Exactly why this should be said of the subject we are about to mention is not perfectly obvious, not so obvious in fact as the subject itself ; but to give precise reasons would be inadvisable as it would be misleading—the subject is too wide, unspeakably wide ; speaking, that is to say, in polite society, where strictly parliamentary language is a *sine qua non*.

Had we propounded our riddle at a College Concert, the answer would have been guessed at once, or at a rate that would vary inversely as the visual impenetrability of the space between the point of propounding the riddle and the platform ; or, put unmathematically, the further from the platform the more obscure the view, and the more patent the answer to our riddle—or put least obscurely and most humanly, the less you see when you go to a concert the more inclined you are to use bad language.

There is a saying about not being able to see the wood for trees, and to a philosopher it must be excessively annoying not to be able to see the objective for subjects—but it is soul-destroying to the concert goer not to be able to see the performers for hats !

Now the cat is out of the bag, and we are ready with a torrent of invective against the common enemy—'Three compete Eagles' was the inspired description of one of the offending monstrosities given by one of our bright, particular professors—but we must restrain our rhetoric

and let a mild remonstrance suffice. Yet surely, surely, college concert-goers who make a practice of obscuring obscurity are withal sympathetic enough to respond readily to an appeal on behalf of those who, though possessed of considerable personal charm and an undeniable devotion to Art, are either too poor or too modest to wear Matinée Hats at evening concerts.

The R.C.M. Union

"Chi si trova senz' amici, è come un corpo senz' anima."—Italian Proverb.

THIRD ANNUAL GENERAL MEETING

The term between Christmas and Easter is always a full one at College, and the Union has not remained aloof from the prevailing activity. First and foremost came the Annual General Meeting, which took place in the Concert Hall on Monday afternoon, January 13, when a large number of Members assembled. The same arrangements that prevailed last year were followed on this occasion, and tea and coffee were served from 4 to 5, this social prelude leading to the Business Meeting at 5, when the President took the chair. The Minutes of the previous Meeting were confirmed, the Report and Balance Sheet for the year were read and adopted, the Hon. Officers were elected for the ensuing year, and Members were elected to fill the vacancies on the Committee. The question of the Annual Dinner was discussed, and it was finally resolved that the whole matter should be referred to the General Committee.

The suggestion of forming a Loan Fund in connection with the R.C.M. Union was then brought forward; the original idea had been that the fund should be applied towards assisting present Students to pay their College fees in cases of necessity, but as this would mean that the Fund could only be of use to a section of the Members, it was felt that if it proved possible and desirable to establish a Loan Fund, its scope and objects should be extended in order that it might be of service to both classes of Members, past and present pupils alike. It was finally proposed by Mr Geoffrey Palmer, seconded by Miss Olga Montagu, and resolved that the General Committee should be empowered to consider

the question of the Loan Fund Scheme, and if they thought fit, to appoint a Sub-Committee to enquire into the matter.

COMMITTEE MEETINGS

A Special Meeting of the General Committee was held on Friday, January 24, to discuss the question of the Annual Dinner, and the appointment of a Sub-Committee to enquire into the Loan Fund Scheme. It was deemed advisable to defer the matter of the Dinner for consideration till a Committee Meeting in the Summer Term, and with regard to the Loan Fund Scheme, it was resolved to appoint a Sub-Committee to make full enquiries, and report to the General Committee.

The General Committee also met on Wednesday the 11th of March.

MUSICAL EVENINGS

During the past term the Musical Evenings at Members' houses have been continued, and a very delightful party took place on Monday, March 2, at 9 Manson Place, Queen's Gate, S.W., by kind invitation of Mrs Capel-Cure. The Programme was as follows:—

- QUARTET FOR STRINGS, in D major, op. 11 *Tschaikowsky*
 THE COLLEGE QUARTET,
 Mr THOS. MORRIS, Mr FRANK BRIDGE,
 Mr HERBERT KINZE, Mr IVOR JAMES.
- SONG 'Adelaide' *Beethoven*
 Mr SPENCER THOMAS
 (Accompanied by Miss ALICE COTTON)
- QUINTET FOR PIANO AND STRINGS, in C minor *James Friskin*
 Mr JAMES FRISKIN,
 Mr THOS. MORRIS, Mr FRANK BRIDGE,
 Mr HERBERT KINZE, Mr IVOR JAMES.

Another party was given on Monday, March 30, at 92 Westbourne Terrace, Hyde Park, W., by invitation of Miss Marion Scott, when the programme was as follows, the customary item by a College composer being omitted for once, in order that the Bach Cantata might be included.

- TERZETTO FOR TWO VIOLINS AND VIOLA, op. 74... .. *Dvořák*
 Miss ESTHER CAPEL-CURE
 Miss MARJORIE K. BEER
 Miss JANET MACFIE

PIANO SOLOS Estampes Debussy
 "Pagodes"
 "La Soirée dans Grenade"
 "Jardins sous la Pluie"

MR O'NEIL PHILLIPS

CANTATA "Ich bin vergnügt mit meinem Glücke" Bach

MISS DORIS SIMPSON

MISS MARGARET CHAMPNEYS, MR THOMAS WATSON, MR ROBERT CHIGNELL

AT THE PIANO—MR FRANK TAPP

STRINGS—MISS ESTHER CAPEL-CURE, MISS MARJORIE BEER, MISS LORNA DOWNING,
 MISS JANET MACFIE, MR CEDRIC SHARPE

THE R.C.M. UNION 'AT HOME.'

It is hoped that an 'At Home' will be held at College, in the Concert Hall, on the evening of Thursday, June 25, on the same lines as the one given last year, and the General Committee have appointed a Special Entertainment Committee to make all arrangements. The 'At Home' will be included in the Ordinary Union Subscription, as heretofore, and all Members are invited to attend. Notices will be posted on the Notice Boards at College, and full particulars sent out in due course.

LIST OF MEMBERS

The List of Members' names and addresses which was to have been published last November, was held over until this term, in order to make it as accurate as possible by including the names of those elected to the Committee in November and January. By the time this Magazine reaches its readers, the List will already have been published and sent to all Members.

MARION M. SCOTT, }
 A. BEATRIX DARNELL, } *Hon. Secs.*

Notes in brief from the Director's Address

EASTER TERM, 1908

*"So should we live, that every Hour
 May die as dies the natural flower—
 A self-reviving thing of power."*—LORD HOUGHTON.

Last time we had to talk of sad things, hadn't we? This Term there are lots of nice things to look back to. There is the Leeds

Festival, under Sir Charles Stanford's conductorship, and the new work by Sir Charles, which was produced there. Also the new work by Dr Vaughan Williams, and the successes of our singers. Then as to our own performances, there was the first actual performance of Glazounow's Eighth Symphony, and the College Concerts, which covered a wonderful amount of ground.

* * *

You have laid in a stock of College memories. Pile them up—those possessions that the gods themselves can't take away from us.

* * *

This is the last term of the twenty-fifth year of College : we have nearly reached our quarter of a century, and it seems very short. Think of the time the Pyramids took to build—equinoxes? and then remember how a little day that we don't fill up seems long and dreary. You people are so happy—and you don't know it—in having something definite cut out for you to do (even if you do it badly!) You are blessed people. Put your backs into everything you do, and then no one can set a limit to the roll of our snowball.

Falstaff

"Superfluous lags the veteran on the stage!"—DR JOHNSON.

After a good deal of uncertainty ending in a postponement to the Easter Term, the College Opera was eventually given on the 21st of January, at His Majesty's Theatre, thanks to hospitable Mr Tree.

In spite of the fact that interest had had to be sustained through the holidays, the performance was welcomed with great enthusiasm, and, as the event proved, with amply justified enthusiasm. It is probable that a more finished and successful performance has never been given before, though last year's presentation of 'Shamus O'Brien' was felt to have maintained a very high standard.

The Opera chosen was Verdi's 'Falstaff', a fortunate choice, for the music literally sparkles with grace and humour, and is at the same

time thoroughly musicianly in character, culminating in a colossal fugue in eleven parts. Verdi affords an interesting example of a man who went on developing up to his latest year, and 'Falstaff' is an excellent specimen of his genius in its maturity, while at the same time the work amazes the hearer with its freshness and youth, and its extraordinary sympathy with the humour of the play it illustrates.

The admirable cast provided an excellent Falstaff in Mr Arthur Wynn, who joined to a powerful voice and a capital make-up, an appreciation of the humour and acting possibilities of the part, that was really remarkable. It is not too much to say that he succeeded to the full in winning from his audience that admiration for the large qualities of the Knight, which completely leavens their disapproval of his vagrom ways. He was particularly good in his apostrophe to 'Honour'.

Mistress Ford was delightfully played by Miss Alice Moffatt, who was entirely suited to the character; her vivacity, sparkling and natural, and her fascinating candour and innocence charmed her audience throughout. The other characters gave excellent support, Miss Ireland's Dame Quickly being a very dignified and attractive figure, whilst Miss Honey and Mr Thomas, gave good impersonations of the lovers, Anne and Fenton.

A cordial word of praise should be given to Master Ford (Mr Chignell) whose performance was one of the best, specially as regards his acting, though he was suffering from a heavy cold which tried his voice severely. His muscular strength, however, did not flag, as he proved by throwing the contents of the washing basket about with such vigour that some garments landed among the Orchestra, to the surprise of the recipients. The minor characters acted with great vigour and enthusiasm, the by-play of those engaging rascals Pistol and Bardolph being particularly commendable. Miss Geraldine Wilson and Mr Watson, as Mistress Page and Dr Caius respectively, did excellent work; the chorus and dancers reflected the greatest credit on those responsible for their training, and the Orchestra surpassed itself by its splendid playing.

An enthusiastic reception was given to the piece by a house filled with College and its friends, and the principals, together with Sir Charles Stanford and Mr Temple, were accorded quite an ovation

at the end of what was undoubtedly one of the best—if not quite the best—of College opera performances.

Subjoined is the cast :

SIR JOHN FAUSTAFF	ARTHUR WYNN (Scholar)
FENTON (a young Gentleman)...	W. SPENCER THOMAS
FORD (a wealthy Burgher) ...	ROBERT CHIGNELL (Scholar)
DR CAIUS (a Physician)	THOMAS WATSON, A.R.C.M.
BARDOLPH	HENRY THOMPSON (Scholar)
PISTOL	JOSEPH K. IRELAND
MISTRESS FORD	ALICE MOFFATT (Scholar)
ANNE FORD (her daughter) ...	GLADYS M. HONEY (Scholar)
MISTRESS PAGE	F. GERALDINE B. WILSON (Exhibitioner)
DAME QUICKLY	FRANCES E. IRELAND, A.R.C.M.

UNDERSTUDIES: DORIS SIMPSON, CHRISTA WOOD, BARBARA EVEREST

BURGHERS AND STREET FOLK, FORD'S SERVANTS, MASKERS, ETC.

Chorus

MISSSES ARNELL, BROWN, COCKBURN, DEW, DOWN, EVEREST, LADY CONSTANCE FOJAMBE; MISSSES HARRIS, HIGBY, HOPCRAFT, JACKSON, E. M. JOHNSON, E. JONES, E. M. KERSHAW, LEWTHWAITE, LYALL, MARCHAND, PARR, PIERPOINT, POWELL, RHIND, RICHARDSON, SIMPSON, WEST, WILLIAMSON. MESSRS BODDY, BOURNE, CROOK, DERRICK, DUMAYNE, HEADSWORTH, HENRY, JAMIESON, KING, LEWIS, F. AND G. VIGAY, WALSH.

Dance

MISSSES FERRIS, FORSTER, FRANKLIN, GOODWIN, H. C. HOOPER, HUBBARD, JONES, R. LOWENSTEIN, MACBAIN, MORGAN, NEWELL, PARTRIDGE, PHILLIPS, SIMPSON, VERNHAM, WHEELER, YATES.

STAGE DIRECTOR ... MR RICHARD TEMPLE

CHORUS MASTER... MR HAROLD SAMUEL

DANCES arranged by MR B. SOUTTEN

Conductor:

SIR CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc.

London's First Operatic Critics

"If you feed a young setter on raw flesh, how can you wonder at its retaining a relish for uncooked partridge in after life!"—GEORGE ELIOT.

There was once a time when English national opera was a reality. It sprang, as all genuine opera must, out of the folk-music of the nation; it was fresh and spontaneous, and in the hands of Purcell it came near to greatness. But about the beginning of the eighteenth century it fell a prey to that fever of self-consciousness from which all arts save music had long been suffering. We then asked ourselves whether the Italian opera were not a greater thing than our national type, and we may

have been right in answering that it was. But when we proceeded to write English operas on Italian lines we were fatally wrong. For the imitations only served to create a taste for the original article, with which they were quite unable to compete, and since the production of 'Rinaldo', English National Opera has been merely a phrase.

But a phrase may embody an ideal, and the masters of English speech who gave their thoughts to the world in the pages of *The Spectator* and *The Tatler* were faithful to the ideal of a national opera long after the reality had ceased to exist. Addison may unwittingly have had a hand in its downfall when he wrote the libretto of 'Rosamond', one of the Italianised operas that helped to pave the way for Handel. 'Rosamond' was indeed a failure, but another opera, 'Arsinoë', by the same composer, Clayton, was a success in its day. It would be most untrue to attribute Addison's attacks upon Italian opera to mere spleen, but in reading them it is well to bear in mind that he was an ally of the transitional English opera which Handel and Buononcini had driven out of the field.

What Addison (with Clayton's collaboration) aimed at accomplishing, may partly be gathered from an interesting passage in No. 29 of *The Spectator*.

"There is nothing that has more startled our *English* Audience than the *Italian Recitativo* at its first Entrance upon the Stage . . . But however this *Italian* method of acting in *Recitativo* might appear at first hearing, I cannot but think it much more just than that which prevailed in our *English* Opera before this Innovation: The Transition from an Air to Recitative Musick being more natural, than the passing from a Song to plain and ordinary Speaking, which was the common Method in *Purcell's* Operas. The only Fault I find in our present Practice is the making use of the *Italian Recitativo* with English Words . . . The Recitative Musick, in every Language, should be as different as the Tone or Accent of each Language . . . I am therefore humbly of Opinion, that an *English* Composer should not follow the *Italian* Recitative too servilely, but make use of many gentle Deviations from it, in Compliance with his own Native Language. He may copy out of it all the lulling Softness and *Dying Falls* (as Shakespear calls them) but should still remember that he ought to accommodate himself to an *English* Audience; and by humouring the Tone of our Voices in ordinary Conversation, have the same Regard to the Accent of his own Language, as those Persons had to theirs whom he professes to imitate."

Here we seem to see Addison's own truer perceptions struggling against the accepted creed of his age, which held up imitation of beautiful models as the only way of artistic salvation. Unfortunately

there was no English composer then capable of putting his ideas into practice. This is how Addison himself describes the introduction of Italian opera (*Spectator*, No. 18).

"It is my Design in this Paper to deliver down to Posterity a faithful Account of the *Italian* Opera, and of the gradual Progress which it has made upon the *English* Stage; for there is no question but our great Grand-children will be very curious to know the Reason why their Forefathers used to sit together like an Audience of Foreigners in their own Country, and to hear whole Plays acted before them in a Tongue which they did not understand. *ARSINOR* was the first Opera that gave us a taste of *Italian* Musick. The great Success this Opera met with, produced some Attempts of forming Pieces upon *Italian* Plans, which should give a more natural and reasonable Entertainment than what can be met with in the elaborate Trifles of that Nation. This alarmed the Poetasters and Fiddlers of the Town, who were used to deal in a more ordinary kind of Ware; and therefore laid down an established Rule, which is received as such to this Day, *That nothing is capable of being well set to Musick, that is not Nonfense* . . .¹

The next Step to our Refinement, was the introducing of *Italian* Actors into our Opera; who sung their Parts in their own Language, at the same time that our Countrymen performed theirs in our native Tongue . . . At length the Audience grew tired of understanding Half the Opera; and therefore to ease themselves intirely of the Fatigue of Thinking, have so ordered it at present, that the whole Opera is performed in an unknown Tongue . . . I cannot forbear thinking how naturally an Historian who writes two or three hundred years hence, and does not know the Taste of his wise Forefathers, will make the following Reflexion, *In the Beginning of the Eighteenth Century the Italian Tongue was so well understood in England, that Operas were acted on the publick Stage in that Language.*"

On the whole, Addison's attitude towards opera is that of a critic who believes in its possibilities while he condemns its absurdities. Sometimes he loses patience, as, when about to describe the flight of real birds across the stage, which was a popular feature in the performance of 'Rinaldo', he begins:

"An Opera may be allowed to be extravagantly lavish in its Decorations, as its only Design is to gratify the Senses, and keep up an indolent Attention in the Audience."

But his real views are more probably those expressed in the following letter (*Spectator*, No. 258) purporting to come from three musicians.

"We whose names are subscribed . . . believing your method of judging is, that you consider Musick only valuable, as it is agreeable to, and heightens the Purpose of Poetry, we consent that That is not the only true

(1) An anticipation of Voltaire's "Ce qui est trop sot pour être dit, on le chante", or of Beaumarchais, who in 'Le Barbier de Seville,' Act I., Sc. 2, makes Figaro say "Aujourd'hui ce qui ne vaut pas la peine d'être dit, on le chante."

Way of relishing that Pleasure, but also that without it a Composure of Musick is the same thing as a Poem, where all the Rules of Poetical Numbers are observed, tho' the Words have no Sense or Meaning; to say it shorter, mere musical Sounds are in our Art no other than nonsense Verses are in Poetry. Musick therefore is to aggravate what is intended by Poetry; it must always have some Passion or Sentiment to express, or else Violins, Voices, or any other Organs of Sound, afford an Entertainment very little above the Rattles of Children."

But *The Spectator* contains nothing quite so scathing as the following passage from *The Tatler* (No. 4).

"Letters from the Haymarket inform us, That on *Saturday* Night last the Opera of *Pyrhus* and *Demetrius* was performed with great Applause. This Intelligence is not very acceptable to the Friends of the Theatre; for the Stage being an Entertainment of the Reason and all our Faculties, this Way of being pleased with the Suspence of 'em for Three Hours to-gether, and being given up to the shallow Satisfaction of the Eyes and Ears only, seems to arise rather from the Degeneracy of our Understanding, than an Improvement of our Diversions. That the Understanding has no part in the Pleasure is evident, from what these Letters very positively assert, to wit, That a great Part of the Performance was done in *Italian*: And a great Critick fell into fits in the Gallery, at seeing, not only Time and Place, but Languages and Nations confus'd in the most incorrigible Manner. His Spleen is so extremely mov'd on this Occasion, that he is going to publish a Treatise against Opera's [*sic*] which, he thinks, have already inclined us to Thoughts of Peace, and if tolerated, must infallibly dispirit us from carrying on the War! . . . He has upon this Occasion considered the Nature of Sounds in general, and made a very elaborate Digression upon the *London Cries*, wherein he has shown from Reason and Philosophy, why Oysters are cried, Cardmatches sung, and Turneps and all other Vegetables neither cried, sung, nor said, but sold with an Accent and Tone neither natural to Man or Beast."

A more sympathetic attitude towards opera could perhaps hardly be expected of an eighteenth-century man of letters. The dramatic theories of the age were crude, and the possibilities of musical drama—nay of music itself—were as yet unrevealed. In so far as Addison and Steele were upholding true artistic principles, they were fighting the battle of good opera against bad. They are less open to the charge of narrow-mindedness than many later English dramatic critics (before the days of the Wagner-cult), who ignoring the achievements of Gluck, Mozart and Weber, persisted in treating the opera as a negligible quantity.

An instance of this type of criticism, more pardonable in that it was written before Gluck's masterpieces, may be found in *The Gentleman's Magazine* for February 1762, headed 'An Account of

Artaxerxes, an English Opera'. After a detailed description of the plot, the writer concludes thus :—

"The musical composition of this piece is by Dr *Arne*. The airs are said to be finely set, and the accompaniments just and properly adapted. As to the piece itself, like other operas, it is full of glaring absurdities, which is never regarded in this kind of composition; and as the words are only a vehicle for the sound, the whole together may truly be said to be an elegant and pleasing entertainment."

IDA G. HYETT

A Song of Spring

Oh the stir of the world in Spring !
When the sap runs up the trees
And the hum of the waking bees
Doth call to the flow'rs.
How the birds in the hedgerows sing,
While the lark soars glad on the wing,
And the sweet warm showers
Caress dear Mother Earth
Each hour she giveth birth
To fresh, new life.
This great mysterious thrill
In each vibrating will
Of all that breathes—
This spirit of spring, with audacious song,
Has come back once more, and our hearts belong
To the garden, sunshine, crystal air
And the joyous clamour everywhere.

L. A.

'In Those Days there were Giants upon the Earth' (I)

"All my reports go with the modest truth."—King Lear.

Owing to the non-arrival of an expected contribution to this issue of the R. C. M. Magazine, I have been invited to step into the breach,

and to remain there, as it were, until the gap is no more. It was suggested to me that the afore-mentioned breach would be satisfactorily stepped into, if my 'stepping in' took the form of an account of certain adventures in close connection with Windsor Castle, and the performance therein, by College Students, of Delibes' Opera *Le Roi L'a Dit*.

Those of my readers who had the privilege of taking part in that, to us, historical occasion, will pardon me my shortcomings as a faithful chronicler, (the lapse of thirteen years is not without its mnemonic disadvantages) for they all will find a measure of joy in the mere mention of the event; but how shall I interest those of you who have the misfortune to belong to another College Era? I know not—yet, of your clemency, read me patiently; and I will pray that Jove, in his next commodity of Opera at Windsor, may grant you parts therein!

Now to my task—to make something out of nothing—for I find it amounts to this as I endeavour to disperse the mists which thirteen years have woven round Windsor and *Le Roi L'a Dit*. Difficult as the way of the Chosen Prince to the Sleeping Beauty's bower—yet, as he, I must force my way through the tangled growths of Time, keeping brave the heart within me, till the end of the quest.

I remember being packed into a train at Paddington Station in company with a whole host of clever people—singers, actors, dancers and musicians (your pardon, musicians, for mentioning singers first; but, mark you, this was an *Opera* Company!) Among the musicians was poor Hurlstone, who was to play the triangle, I believe; and among the singers were Kirkby Lunn and Agnes Nicholls—though it was as an actress, rather than as a singer, that Kirkby Lunn was to shine on this occasion, seeing she had only three notes, I think, to sing! Of course we have all loomed large on the musical horizon since the days of which I write; and, as I shall only mention names as they chance to occur, it must not be assumed that lack of mention infers a lesser looming!

On arrival at Windsor I suppose our further proceedings were similar to those of the London Companies which, from time to time, are honoured with a 'command' to perform in the Castle; and, as such proceedings are duly detailed in one hundred and one newspapers after every such occasion, there is little need for the present amateur scribe

to compete with his professional brethren. I will not presume to imagine that the enlightened readers of this magazine are curious on the score of what we had to eat and drink, or are wishful to learn the precise hours at which we were fed. (How strangely, as E. F. Benson says, is 'wishful' reminiscent of the Church!) Let my record of the fact that we were well cared-for suffice. Should, however, there be some enquiring soul with a passion for gastronomical exactitude, I can only answer his menu-questions in words with which, to my shame, I was once forced to answer Sir Frederick Bridge, (he had enquired what I would do in the event of there being nine notes to the scale, and eight days in the week!) *I don't know.*

Looking back to this day of days, one outstanding feature presents itself, one that will remain clear-cut and vivid though all other memories fade. It is not the unwonted excitement of the occasion, nor the pleasure of appearing twice in the same opera, that we remember most distinctly—nor even our privilege of playing before that most Sovereign Lady, Queen Victoria: it is the heroic endurance of Albert Archdeacon, who, not fit to leave his bed, was literally carried through the performance that night. At the fall of the curtain he collapsed, and two or three days passed before he and Francis Harford (who remained to look after him) were able to leave Windsor Castle. 'Foolhardiness to have played at all', some may say. Perhaps—but 'foolhardiness' on the field of battle sometimes wins for a man his Victoria Cross. Be this as it may, Archdeacon and Harford had an audience of the Queen before they left, and they returned to our midst, men cock-a-hoop with pride. I may add that though none of us envied Archdeacon, we all regarded Harford's luck with a most unchristian blending of envy, hatred and malice, and all uncharitableness.

It was a tired company that travelled back to London (by special train, be it noted) in the wee sma' hours; and oh! how weary, stale, flat and unprofitable seemed College to our disordered minds during the ensuing day or two. Well—everything has to be paid for, and if people will insist upon playing operas in Windsor Castle, they must expect to find the reaction to be as poignant as dear old Rockstro found the false relation of the tritonus.

There are many occasions when it is obviously incorrect to whisper, and that this is such an one I fear to be true ; yet—to the old friends with whom I shared the happy experience, so vaguely outlined in these tangled reminiscences, I crave permission to do so. Therefore lend me your most private ears—members of *Le Roi L'a Dit* Company—and I—prefacing my remarks with the trite reflection that great things and small things have a way of elbowing each other—will remind you of a certain happening on the platform of Windsor Station that, even at this late day, will exact from you its smiling tribute !

* * *

Whisperings over, and pardon, I trust, obtained for ill-manners, I make my adieux—sadly conscious of my failure to pierce the mists of time ; and if, here and there, a fleeting suggestion of what lies behind these mists has been vouchsafed me, I realize how readily the realities of yesterday become the shadows of a shade to-day.

FRITZ B. HART.

College Concerts

*"Here will we sit, and let the sounds of music
Creep in our ears : soft stillness, and the night,
Become the touches of sweet harmony."*—MERCHANT OF VENICE.

The following are the programmes of the Concerts given at the College during the last Term. A considerable increase in the number of individuals taking part in quartets is noticeable.

February 6 (Chamber)

1. QUARTET FOR STRINGS, in E flat, op. 51 *Dvořák*
E. DOROTHY DEVIN (Scholar), E. MURIEL PICKUP (Exhibitioner).
FRANK BRIDGE, M. BEATRICE HARRISON (Scholar).
2. SONGS
 a. A Song of Autumn *Elgar*
 b. Rhenish Popular Song *Mendelssohn*
DORIS SIMPSON, A.R.C.M. (Scholar).
3. PIANO SOLO
Prelude, Chorale and Fugue *César Franck*
WILLIAM MURDOCH (Scholar).
4. SONG
Gretchen at the Spinning-Wheel *Schubert*
FLORENCE S. TAYLOR.
5. SONATA FOR PIANO AND VIOLONCELLO, in D, op. 102 *Beethoven*
GRACE HUMPHERY (Scholar), M. BEATRICE HARRISON (Scholar).
6. SONGS
 a. Absence *Berlioz*
 b. O My Garden *A. Mallinson*
EVELYN VERNHAM

7. QUARTET FOR PIANO AND STRINGS, in C minor, op. 60... .. *Brahms*
 WILLIAM MURDOCH (Scholar),
 ESTHER CAPEL-CURE (Hon. Exhibitioner), JANET MACFIE,
 FELIX NORMAN SALMOND (Scholar).

ACCOMPANISTS—

HERBERT SMITH (Scholar), CONSTANCE STOCKBRIDGE,
 ELLEN TUCKFIELD (Scholar)

February 13 (Chamber)

1. QUARTET FOR STRINGS, in E flat, op. 74 *Beethoven*
 MARJORIE BEER (Scholar), E. DOROTHY DEVIN (Scholar).
 SYBIL MATURIN, BEATRICE HARRISON (Scholar).
2. DUETS } *Brahms*
 a. Phänomen }
 b. Die Boten der Liebe }
 MARGARET EVANS, A.R.C.M. GERALDINE WILSON (Exhibitioner).
3. VIOLIN SOLOS... .. }
 a. Berceuse } *G. Faure*
 b. Le Cygne } *Saint-Saëns*
 c. Scherzando } *Marsick*
 GLADYS RAYMOND (Exhibitioner).
4. SONGS }
 a. Verborgenheit } *Hugo Wolf*
 b. Shepherd, See thy Horse's Foaming Mane } *F. Korbay*
 ROBERT CHIGNELL (Scholar).
5. ORGAN SOLO } *Herbert A. Smith*
 Idyll, "The Sea" }
 HERBERT ARNOLD SMITH (Scholar).
6. SONGS } *Old Welsh*
 a. Y Gwew fach }
 b. Suo-gan }
 DILYS JONES (Exhibitioner).
7. TRIO FOR PIANO AND STRINGS, in C major, op. 87 *Brahms*
 SYLVIA CAPEL-CURE, LORNA DOWNING, A.R.C.M. (Exhibitioner),
 FELIX NORMAN SALMOND (Scholar).

ACCOMPANISTS—

ALICE COTTON, A.R.C.M., ELLEN EDWARDS (Scholar),
 WILLIAM MURDOCH (Scholar).

February 25 (Orchestral)

1. SYMPHONY in C major, op. 61 *Schumann*
2. RECITATIVE AND AIR ... "My Heart is Weary" *Goring Thomas*
 MAUD E. WRIGHT (Exhibitioner).
3. SYMPHONIC POEM *Frank Bridge*
 Isabella *(Ex-Scholar)*
(Conducted by the Composer).
4. CONCERTSTÜCK FOR VIOLONCELLO AND ORCHESTRA *E. Dohnanyi*
 F. GERSHOM PARKINGTON (Scholar).
5. RECITATIVE AND AIR ... Tyrannic Love *Handel*
 ARTHUR WYNN (Scholar).
6. HULDIGUNGS MARSCH *Wagner*

CONDUCTOR—

SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.

March 5 (Chamber).

1. QUARTET FOR STRINGS, in D minor *Mozart*
 THOMAS PEATFIELD (Scholar), GLADYS RAYMOND (Exhibitioner),
 SYBIL MATURIN, CEDRIC SHARPE (Scholar).
2. SONGS } ... *G. Henschel*
 a. Es war ein alter König
 b. Morgen-Hymne
 MARGARET CHAMPNEYS
3. VIOLONCELLO SOLOS } ...
 a. Romance *E. MacDowell*
 b. Scherzo *V. Herbert*
 F. GERSHOM PARKINGTON (Scholar)
4. SONG-CYCLE Baby Songs *W. Hurlstone*
 GLADYS HONEY (Scholar).
5. VIOLIN SOLO ... Adagio and Fugue from Sonata No. 1 *Bach*
 PHILIP LEVINE (Scholar).
6. SONG Tears, Idle Tears *Sullivan*
 LILLIAN DAVIES
7. QUARTET FOR PIANO, VIOLIN, CLARINET, AND HORN, in G minor *George Dyson*
 GEORGE DYSON, ESTHER CAPEL-CURE (Hon. Exhibitioner),
 CLIFFORD FOSTER (Scholar). FREDERICK STEPHENS (Scholar).

ACCOMPANISTS—

ALICE COTTON, A.R.C.M., HAROLD DARKE (Scholar).

March 13 (Chamber).

1. SERENADE FOR STRINGS AND WIND, in E flat, op. 14 *Bernhard Sekles*
 1. Theme with nine variations. 2. SCHERZINO; Presto ma non troppo.
 3. DIVERTIMENTO in the form of a fugue; Allegretto tranquillo.
 4. INTERMEZZO; Andante. 5. FINAL, Allegro comodo.
 Violins—ESTHER CAPEL-CURE (Hon. Exhibitioner), THOMAS PEATFIELD (Scholar);
 Viola—FRANK BRIDGE; Violoncello—F. GERSHOM PARKINGTON (Scholar); Double
 Bass—EUGENE CRUFT (Scholar); Flute—ROBERT MURCHIE (Scholar); Hautboy—
 HORACE HALSTEAD (Scholar); Clarinet—CLIFFORD FOSTER (Scholar); Bassoon—W.
 H. FOOTE; Horn—ERNEST BUTTON (Scholar); Harp—JOHN COCKERILL (Scholar).
 CONDUCTOR—SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.
2. SONGS } ...
 a. Ruhe, meine Seele *R. Strauss*
 b. Ich trage meine Minne
 AMY BOSWORTHICK
3. PIANO SOLO Sonata in B flat minor *Carlo Albanesi*
 BREWSTER H. J. JONES (Scholar).
4. SONG Dreams *Wagner*
 MAY PEACH (Scholar).
5. SUITE FOR VIOLIN AND PIANO, in D minor, op. 44 *Ed. Schütt*
 MARGARET PRIOR (Scholar). HERBERT ARNOLD SMITH (Scholar).
6. SONG We Wandered *Brahms*
 JESSIE HILL
7. QUARTET FOR PIANO AND STRINGS, in D minor, op. 15 *G. Fauré*
 WILLIAM MURDOCH (Scholar), ESTHER F. CAPEL-CURE (Hon. Exhibitioner),
 JANET MACFIE, FELIX NORMAN SALMOND (Scholar).

ACCOMPANIST—ALICE COTTON, A.R.C.M.

March 23 (Orchestral).

1. SYMPHONIC POEM ... *Le Chasseur maudit* *César Franck*
2. RECITATIVE AND AIR ... *Hai già vinta la causa (Figaro)* *Mozart*
ROBERT CHIGNELL (Scholar).
3. CONCERTO FOR VIOLIN AND ORCHESTRA, in B minor, op. 61 *Saint-Saëns*
MARJORIE BEER (Scholar).
4. RECITATIVE AND AIR ... *Through the Forest (Freischütz)* *Weber*
THOMAS WATSON.
5. SYMPHONY, in F minor ("Cambridge") *C. Hubert H. Parry*

CONDUCTOR—

SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.

An Athenian 'At Home.'

*"Plain food is quite enough for me:
Three courses are as good as ten;—
If Nature can subsist on three,
Thank Heaven for three. Amen!—O. W. HOLMES.*

We spent an entertaining afternoon six summers ago, a few days before the King's (postponed) coronation. The battleships for the Naval Review were coming up the Solent in a continuous stream, and on Sunday afternoon the Greek representative put into port near our village in the Isle of Wight, to wait for two days before going into line off Portsmouth. The members of the local Yacht Club were exchanging the usual civilities with the Greek officers, conversation being rather hampered by both English and Greeks having to take refuge in French. Owing to a recent tour in France, we were able to muster some passable French, and were given a hearty invitation to spend the following afternoon on board. The longboats were sent ashore for us about two o'clock, and a party of twenty people left the quay in the charge of two dozen Greek sailors, who resembled stage villains, and the only officer who could speak English. He had evidently been specially selected to come ashore for us, but his knowledge being of the Ollendorf type, he could only ejaculate platitudes upon the weather, and was obviously thankful when we reached the battleship.

We found her being cleaned from stem to stern, and heard afterwards that the commander exercised much self-control in welcoming us, as his language had not been of the mildest order when his lieutenants

broke to him that they had invited a large party of strangers on board! He was very pleasant in spite of this, and told us that his aunt had been the original of Byron's 'Maid of Athens', and showed us a daguerrotype in his possession. She had afterwards married an American, and spent a prosaic but happy life.

At intervals we were brought back to the commander's cabin, and he shook us warmly by the hand every time under the impression that we were fresh intruders. On each occasion we were compelled to drink lemon-tea, and to eat bread-and-butter and Turkish delight. After several of these little meals, we mentioned that our appetites were appeased. They were much pained and disappointed, and said they had been told that English people required constant sustenance, and always ate eleven solid meals daily. Between each of these six or seven tea parties, we were conducted over the ship, and requested to sing in the saloon. There was no piano, the only musical instrument on board being a nice little organ in the Greek chapel amidships, so the concert had to consist of unaccompanied vocal solos and choruses. They begged us to sing national English songs, and after much argument in Greek, the trembling lieutenant of the limited English vocabulary represented that they all wished to hear 'The Last Rose of Summer' and 'Tom Bowling'. For the credit of national song-lore, we endeavoured to render these ditties adequately, and managed to supply the words between us. As the ninth meal appeared to be looming, my sister and I were urged by our party to sing a vocal duet to ensure a further respite, and accordingly threw ourselves into the breach, while three lieutenants formed up in line on either side like a row of policemen, as they evidently considered we should feel shy by ourselves.

After this we went up on deck and danced a Greek dance—something between Scotch eightsores and Lancers, in which the chief point seemed to be *Changez les dames*, and we danced with every man in turn. No one was sure of the figures, and in the midst of a loud quarrel in Greek, a fleet of English torpedo boats came up the Solent, and the band suddenly changed politely into 'God save the King', while the officers and crew drew up in line and saluted. They were all French-looking men, very dark and sunburnt, and with an excitable way of talking. Before we left, they kindly offered to teach us some modern

Greek sentences, such as 'Many thanks for our pleasant afternoon', which we recited with fervour. The farewells took a considerable time, with much bowing and scraping on the part of our most kindly hosts, and we were very sorry to bring the afternoon to a close. The stage brigands took us ashore, and we tried our newly-acquired knowledge on them. No Greek scholar has since been able to give the translation, so we can only hope that it was our faulty pronunciation that caused such unholy mirth: the gallant tars were so much convulsed that they nearly capsized the boats! In the end, our hospitable friends were not present at the Review, as they were unable to remain during the seven weeks that elapsed before it could take place, and they returned to Athens when the King's illness was announced, so we only retained the ship's ribbons, and a grateful recollection of a very enjoyable and genial afternoon.

RUTH AITKEN.

The Desert Drum

WRITTEN ON AN ARAB LEGEND.

Over tracts of sand eternal, in a solitude of heat,
Through the silence of the desert, sounds a hollow muffled beat;
It's the coming and the drumming of the Phantom Desert Drum.

In the dimness of the twilight and the shadowland of rest,
What is creeping on the darkness like some grim unwelcome guest?
It's the coming and the drumming of the Phantom Desert Drum.

What has gripped the air with panic as the vulture holds his prey?
What has made the Arabs tremble, what has filled them with dismay?
It's the coming and the drumming of the Phantom Desert Drum.

Sound that strikes a dread conviction to the hearts that hear its beat,
For it means a soul must perish, and towards Mecca lay his feet;
It's the coming and the drumming of the Phantom Desert Drum.

* * *

All alone he fell and quivered in the anguish of his pain,

For he knew that death was on him, and his prayers would be in vain,
It was coming with the drumming of the Phantom Desert Drum.

Through the silence of the darkness still he lay and moaned in fear,
And his ears were strained to listen, Allah! it was coming near!
It was coming, was the drumming of the Phantom Desert Drum.

* * *

On the sand there lies the victim with his feet towards the east,
For the message he has answered, and the messenger has ceased,
No more coming with the drumming of the Phantom Desert Drum.

FREDA M. LOVIBOND.

Musical Doings in Central Africa

*'When thy story, long time hence, shall be perused,
Let the blemish of thy rule be thus excused,
"None ever lived more just, none more abused."—THOMAS CAMPION.*

We have received the following astounding communication, which we think must have come from the Royal Collegian very much at sea.

UMGOBOLATOMATA,

CENTRAL AFRICA,

Jan., 18th, 1908.

DEAR MR EDITOR,

Thinking a little account of musical doings out here might be of interest, I will begin with a report of a concert we got up at Xmas to buy a new top-hat and umbrella for his Majesty King Kiku, who feels the reign very much. I opened the proceedings with a selection of Bach's preludes and fugues on the well-tempered Tom-tom, but I am sorry to say that they were hardly a success, for the Tom-tom seemed to be the only well-tempered person present when I had finished, and he was slightly out of tune. Then the King sang a song in Umgobolatomatatin dialect (you know I have been trying to teach him singing, and he has been made a doctor of music by our local music school) but he sang so badly that I burst out laughing. Being very

crotchety, he began to treble, and demanded in a quavering voice, "Umbompopo mtwata?" (Why are you merry?) I replied ambiguously, and, as I thought, diplomatically, "Obo choki mtwata, bim pom Kiku pâti melba?" (Who would not be merry when Kiku sings?) Then the bass fellow ran at me with a great stave, and if the rest had not separated us I believe he would have cleft my skull.

After that we had an augmented interval caused by a hostile tribe from a neighbouring village burning down our concert hall to try and stop the noise. I therefore went out and played choice selections from Strauss and Debussy among them, and so saved all our lives, with the exception of one or two daring ones who ventured too near and perished miserably with the enemy. I was therefore at once restored to favour, and am now Master of the King's Musick.

We put our music to good use here. Our concert being such a frost, the kitchen water-pipes burst in the palace; so I hurriedly called the orchestra together and a little Max Reger soon dried up everything. Then again, when work on the Umgobolatomata and Mukki Railway was suspended for want of sleepers, we just gave a high class concert of ultra-classical music, and work was able to proceed once more; so you see, we are not idle.

Our village is very picturesque, consisting as it does of some fifty mud huts (including the palace and our school of music), Mr Carnegie's Free Library, and the Railway Station with its Hotel and W. H. Smith and Son's Bookstall. The Staff of the Hotel have lately been captured by Lyons, who are now in possession of the premises, which they apparently intend to convert into an eating-house.

Our little school of music is not very prosperous. I am the Director, the Council, the Associated Board and the Teaching Staff, and draw all the fees. Nearly every musical person in the village, however, attends the "International Conservatorium of Music" at Hoki-poki, two miles distant, where they can get diplomas by payment of shells, feathers, teeth, etc.; and I had last week to confer the degree of Mus. Doc. on King Kiku, *compulsionis causâ*, or he would have scalped me. At this rate we do not get on very fast. I have only one pupil besides the King, and I had to give him a free open scholarship as an inducement; in spite of this, however, he is getting tired of music

and wishes to take up politics. As he offers to fight me every day with his tom-tom sticks over the question of Socialism, on which he holds strong views, I think he is missing his vocation. About six months ago I started a Choral Society here; but we could only do choruses, as the soloists were always scalped by the others regularly every rehearsal night. However, we worked up a few part-songs and billed two concerts. The first went well, because nobody came, there being a counter-attraction in the shape of a raid on a neighbouring village the same night. At the second concert we had a good house and got part of the way through the programme, but there is nobody left of the choral society now, unfortunately.

I fear I must come to a full close now, as I am due at the Palace shortly. My respects to the dear old College: and I am sure you will be glad to hear how far-reaching and beneficial its influence is. As you will see from this letter, there is a splendid opening here for good, strong, capable musicians, and I shall be pleased to supply advice to those who intend trying it, on receipt of a stamped addressed envelope and the usual consultation fee. By the way, have you any tom-tom scholars about to leave just now?

Faithfully yours,

A. D. DINMAAKA,

(*The Great White Music-man*).

The Royal Collegian Abroad

"We know what we are, but we know not what we may be."—SHAKESPEARE.

To those who know all the points to be considered in arranging a thoroughly successful Recital programme, the task must always appear a difficult one, and this is doubly the case with regard to such an instrument as the viola, where the literature is not voluminous. Bearing this in mind, then, the programme arranged by Miss Maud Aldis for her Recital at the Æolian Hall on Feb. 25, appears a veritable masterpiece. All the items were interesting, none were hackneyed, and the beautiful Viola Sonata in F minor, by Nardini, and the solos by Marais and Galliard were extremely well suited for exhibiting Miss Aldis' gifts as an interpreter of 18th century music.

Special mention should also be made of the fascinating sonata for Violin and Viola by Leclair, in which Miss Aldis was joined by Miss Bridson. Three songs by Dr Walford Davies, and Brahms' Songs, Op. 91, were also sung by Miss Edith Clegg.

* * *

Mr Thomas Dunhill has continued his admirable series of Chamber Concerts this winter at Steinway Hall, with even more conspicuous success than last spring, and his programmes have included many College names, both as composers and executants. Dr Vaughan Williams' and Mr James Friskin's Piano Quintets were given, also songs and pianoforte works by Mr Dunhill, Mr Martin Shaw, and Mr von Holst. The 'College Quartet', Mr Paul Ludwig, and Mr Tomlinson were among the executants, and the vocalists were Miss Gladys Honey, Mr Greeves Johnson, Miss Edith Clegg, and Mr Spencer Thomas—all College people, with the exception of Miss Clegg.

* * *

Mr Marmaduke Barton gave a most successful pianoforte Recital at Bechstein Hall on Feb. 22, when the programme consisted of Chopin's Sonata in B minor, Op. 58, Beethoven's Sonata in C minor Op. 111, and Liszt's Sonata in B minor (in one movement.) All were very finely played, but in the Beethoven, Mr Barton literally held his audience spell-bound by the beauty of his interpretation.

* * *

A Chamber Concert was given at Shrewsbury in March, at which three of the performers were College Students—Miss Ruth Aitkin (vocalist), Miss Augusta Horwood (1st violin), and Mr Arthur Trew ('cello.) The programme included compositions by Mendelssohn, Arensky, Cui and Popper, Senta's Ballade from 'The Flying Dutchman', and songs of Miss Aitkin's composition.

* * *

During the past autumn and winter, Mr Herbert Fryer has played with great success in Vienna, Paris, Hamburg, Copenhagen, Christiania and other places, and since his return to England he has appeared at one of the Philharmonic Society's Concerts at Queen's Hall — that on February 27 — when his fine playing of D'Albert's Concerto in E so delighted the audience that he was recalled five times,

and finally had to give an encore. He has also given two Recitals at Steinway Hall on March 24 and March 31, the second programme being devoted entirely to Chopin's works.

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Mr Denis Byndon-Ayres was engaged by the Grand Opera Syndicate of Covent Garden to understudy Herr Hans Bechstein as Mime in the two Cycles of the Ring.

* * *

Miss Alice Moffatt and Madame Alice Elieson were engaged by Mr Beerbohm Tree to appear in the portion of 'Hansel and Gretel' given at His Majesty's Theatre as a curtain-raiser to 'The Beloved Vagabond'.

* * *

Mr Albert Garcia gave a most enjoyable Recital on March 14 at 9 Great Stanhope Street (by kind permission of the Honble. Mrs Herbert, of Llanover), and he is to be congratulated both upon his interesting choice of songs and the complete artistic success with which he sang them.

* * *

Mr W. H. Phelps gave a Symphony Concert at Reading on the 10th of December last, and the vocalist of the occasion was Miss May Hawker (Mrs Russell England.) The programme included the Overture to 'Die Zauberflöte', (Mozart), Schubert's Unfinished Symphony, and Beethoven's C minor Symphony.

* * *

The performance of Wagner's 'Ring' in English at Covent Garden this winter was notable from many points of view, and that Londoners held the event to be one of historic importance was proved by the crowded audiences which attended. But the occasion was of even greater interest for College folk, since so many of the artists engaged were ex-Collegians. Madame Agnes Nicholls sang superbly throughout, and Mr Walter Hyde's phenomenal success was one of the most striking features of the whole production. Miss Lenora Sparkes, Miss Maria Yelland, Miss Dilys Jones, and Mr Francis Harford were also admirable in their respective parts.

* * *

Madame Eleanor Jones-Hudson and Mr Spencer Thomas were the soloists at the Bristol Madrigal Society's Concert on Jan. 9, when

Mr Cyril Rootham's setting of 'Sweet Echo' (from Milton's 'Comus') was included among the choral items of the programme.

* * *

Collegians and all Union members will be heartily glad to welcome Miss Beatrix Darnell home to London, where she has just arrived, after a most interesting trip to Canada. She spent four months in the Dominion, and incidentally came in for the coldest winter known for 70 years.

* * *

Miss Ellen Tuckfield is to be congratulated on the success which attended her delightful concert at Kensington Town Hall on March 6. Everything was excellently planned and carried out, and the large audience which had assembled was most warmly appreciative. Indeed, College folk had mustered in such force that one could have thought oneself at Prince Consort Road rather than Kensington High Street—but for the absence of the beautiful white walls and windows of the College Hall! So strong was the feeling of a College function that two ladies were actually heard enquiring at the door for the 'Royal College of Music Concert'. Miss Tuckfield was heard to much advantage both as a soloist and accompanist, choosing for her solos Liszt's 'Liebestraum', and Scherzos by D'Albert and Brahms. Miss Phyllis Lett and Mr Albert T. Watson both sang very finely, and Mr Ivor James played some 'cello solos in beautiful style, including a new *Elégie* and Scherzo by Mr Frank Bridge. A most enjoyable feature of the evening was the spirited playing of the Alexandra House Orchestra, under the conductorship of Miss Emily Daymond, Mus. D., Oxon; the *Allemande*, *Bourée* and *Gigue* (from 'Lady Radnor's Suite') by Sir Hubert Parry, which concluded the programme, being given with uncommon enthusiasm and admirable richness of string tone. Mr William Murdoch was the accompanist. We understand that the concert was as satisfactory from the financial point of view as it was from the artistic, and Mr Edward Broadbelt (junr.) who managed the concert, is to be congratulated on the excellence of his arrangements. Those who were interested in, and present at the concert, will be glad to hear that the net result, after paying all expenses, amounts to considerably over £40.

A performance is announced to take place on May 5 at the Midland Hall, Manchester, of the great Russian epic, 'The Song of Kalashnikov', by Lermontoff, translated by E. L. Voynich;—Narrator, Janet Achurch. A specially interesting feature to College folk is the incidental music, which has been arranged by Miss Marion Scott from old Russian folk-songs, which have never before been performed in England. These folk-songs have only been obtained after considerable research, and they are all in the Ecclesiastical Modes. They have been scored for string quartet, and the players will be Miss Marion Scott, Mr Herbert Kinze, Miss Sybil Maturin, and Mr Ivor James, all old Collegians.

* * *

The programme of the Leeds Philharmonic Concert, given on March 25, was of especial interest.

* * *

Two compositions which may be classed among the chief successes of Leeds Festival productions were included in the programme. Sir Charles Stanford's setting of the 'Stabat Mater', the solo parts being sung by Miss Edith Evans, Miss Dilys Jones, Mr Spencer Thomas and Mr Plunket Greene; also Dr Charles Wood's setting of the 'Dirge for Two Veterans.' For the rest we had better quote from *The Yorkshire Post*. 'The interest of the concert centred in an entirely new work by a young composer, Rossetti's "The Blessed Damozel", one of the most individual and beautiful poems in modern literature. The poem inspired its author with some of his most beautiful paintings, and now it seems to be inspiring musicians, the latest of whom, Mr E. B. Farrar, has approached his subject with a distinct appreciation of its nature. To begin with, he does not fall into the error of over-orchestrating a work which demands the lightest handling. He at once suggests space by a falling figure after the pattern of the opening of the Choral Symphony, distance by an echoing horn-call, and a mystical atmosphere by the delicacy of the colouring. And this feeling is well sustained. . . . He has certainly produced a very charming and artistic work, which deserved the remarkably good performance it received under Sir Charles Stanford's conductorship. Miss Dilys Jones sang the contralto solo with sympathy.'

We have received, somewhat late, programmes of two concerts given towards the end of last year by Miss Maud Gay—whose record at College as a Pianoforte Scholar was a distinguished one. The concerts were at Steinway Hall in November and at Clifton in December.

* * *

The 'Proceedings of the Musical Association' contain, amongst the many fascinating papers read by numerous eminent persons, one on 'Carl Philipp Emanuel Bach' by Miss Emily R. Daymond, and one by Mr J. E. Borland on 'French Opera before 1750.'

* * *

The success of Dr E. W. Naylor, an old Royal Collegian, in obtaining the £500 prize in the Ricordi Opera Competition, has been made well enough known to obviate necessity for more than a mention and our sincere congratulations. We understand that the production of the Opera has been postponed until the winter season, when it will be given in January, 1909, under the auspices of the Grand Opera Syndicate.

* * *

Mr Edward Behr writes from Bombay enthusiastically, asking us to say how well William Green and Haydn Wood upheld College traditions when they were out there. This is no surprise, but it is always good hearing.

* * *

Mr John W. Cowper (violin) gave a Chamber Concert at Richmond, Yorks, in company with Mr John Groves ('cello), and Mr C. L. Hudson (Baritone), both Royal Collegians, and others not connected with the College.

* * *

Two new song cycles by Dr Walford Davies were produced at the Æolian Hall on the 2nd and 3rd of April. The first cycle, given at a Broadwood Concert, is called 'Songs of a Day' and is laid out for Soloists, small chorus and small orchestra, on a very original and successful plan. It is really a suite in which the movements are designed to develop the main idea in a progressive scheme of music;

sometimes the movements are purely instrumental; tone pictures to illustrate passages of poetry, and these movements are interspersed between the vocal numbers. Altogether the suite is charming, and some of the numbers are extraordinarily beautiful.

The other Cycle is called 'The Long Journey' and was given by Mr Plunket Greene at his recital.

* * *

Mr Sidney H. Nicholson (of Carlisle Cathedral) has been appointed to succeed Dr Perrin as Organist of Canterbury Cathedral.

* * *

Miss Louisa Beatrice Walthew Dunn was married to Mr Alfred de Vries Wells on the 9th of April, at Holy Trinity Church, Kensington Gore, S.W.

* * *

Mr H. Vivian Hamilton sends us a programme of the Warsaw Philharmonic Society's Concert on March 5th, 1908. One of Mr Hamilton's compositions, a 'Suite de Ballet,' was performed.

* * *

Miss Mabel Saumarez Smith has been awarded two First Prizes for her compositions at the Women's Exhibition, Melbourne. One prize was for a Piano Solo, and the other for an Introduction & Allegro for Violin and Piano.

* * *

Our staunch and genial friend, Mr Hayles, is probably as little 'abroad' as anyone connected with College, but his is a broad abiding sympathy and a deep! Has anyone seen the collecting box for Dr Barnardo's Homes which our friend keeps stowed safely away in one of his mysterious cupboards? Last time it was opened the box was found to contain £1 18s od (three shillings in farthings!) The box is a curiosity and well worth a passing inspection.

The Term's Awards

*"Keep a sweet heart in all thy rivalries;
Who never grudged hath never lost a prize."*—F. LANGBRIDGE.

The following awards were made at the end of the Easter Term, 1908 :—

1. COUNCIL EXHIBITIONS (£50):—

Mary E. Vickery	(Piano)	£10 0 0
Jane F. Fyans	} (Singing)	£10 0 0
Florence S. Taylor		
Henry B. Derry	(Organ)	£10 0 0
Edward G. Toye	(Composition)	£10 0 0
2. THE CHARLOTTE HOLMES EXHIBITION (£15):—
Adelaide E. Parker (Organ)
3. ORGAN EXTEMPORISING PRIZE (value £3 3s.):—
(Not awarded).
4. CHALLEN & SON GOLD MEDAL for Pianoforte Playing :—
Grace A. Humphery (Scholar).
5. HENRY LESLIE (HEREFORDSHIRE PHILHARMONIC) PRIZE (£10) for Singers :—
Maud E. Wright.
6. ARTHUR SULLIVAN PRIZE (£5) for Composition :—
Eric W. Gritton (Scholar).
7. ELOCUTION CLASS :—

Emelie A. Ferris	Director's Prize
Doris G. Arnell	Registrar's Prize
W. Spencer Thomas	} Mr Cairns James's Improvement Prize
8. OPERATIC CLASS :—

Prize of £1 is., presented by Kate Anderson (Mrs Bevan)—
Bessie Bowness (Scholar).

Prize of £1 is., presented by Miss Fanny Heywood—
Fannie Zausmer.
9. THE CLEMENTI EXHIBITION (value about £28) for Pianoforte Playing :—
Cordelia H. Montgomery.
10. THE SCHOLEFIELD PRIZE (£3) for String Players :—
Sidney C. Bostock (Violin).
11. THE DANNREUTHER PRIZE (£9 9s.) for the best performance of a Pianoforte Concerto with Orchestra :—
Ioan L. Powell (Scholar).
12. THE JOHN HOPKINSON MEDALS for Pianoforte Playing :—

Gold Medal	Ioan O. Powell (Scholar)
Silver Medal	William D. Murdoch (Scholar)
13. THE MURIEL FOSTER PRIZE (£10 10s.) for Female Singers :—
H. Dilys Jones.
14. THE GOLD MEDAL presented by Rajah Sir S. M. Tagore of Calcutta (for the most generally deserving pupil) :—
Gladys M. E. Honey (Scholar).
15. THE KENT SCHOLARSHIP :—
Elsie M. Dudding (Violin).